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THURSDAY, NOVEMBER 30.

MR BALFEN'S NEW OPERA.

“THE Bohemian Girl,” long talked of and ardently desired, has at last made its appearance. A crowded and enthusiastic audience pronounced an opinion unanimously favourable, on Monday night, at Drury-lane Theatre. The piece is got up in a style of unprecedented splendor, and reflects the highest credit on the manager. “The Bohemian Girl,” being a *native opera*, we rejoice at its success—though, notwithstanding it is perhaps the best opera that has proceeded from the pen of Mr. Balfe, it is of that ephemeral nature that can hardly outlive a day. One hearing, though it does not justify us in entering upon an elaborate analysis of its merits, is quite enough to convince us of its mediocrity, when measured by the rule of high art. The fact is, to write a great, or even a clever opera, is beyond Mr. Balfe’s powers. He is satisfied with a flashy and momentary popularity, in attaining which, he has never been more successful than in the “Bohemian Girl.” There are things in this opera which cannot fail to fill the coffers of the spirited publisher who has speculated in its purchase, and this, after all, is not to be sneered at now-a-days. If Mr. Balfe has no vein of original melody, he has at least the faculty of combining old phrases in a manner sufficiently attractive to tickle the ears of the public—which is all the publisher requires;—but the critic who takes *art* as a standard, looks for something beyond this, and in Mr. Balfe he looks for it in vain. In the present hurried notice (next week we intend,

after one or two more hearings, to review the opera at length), let us offer our congratulations to Miss Rainforth, for her charming and admirable performance, to which the “Bohemian Girl” owes much of its success. Often as this talented young lady has delighted us, she never before so completely made us own her vast superiority to any other of our female dramatic singers; her whole interpretation of the part allotted to her was a splendid and unqualified triumph.

The libretto of the opera is by Mr. Bunn, who has manufactured it out of the ballet of the “*Gipsy*,” made popular by the admirable dancing of Fanny Ellsler,—which ballet found its origin in one of the exquisite romances (now, alas! forgotten, except by a few) of the inimitable Cervantes. Mr. Balfe was called on at the conclusion, and cheered enthusiastically. And thus much of the “Bohemian Boy” till our next,

Q.

LINES ADDRESSED TO CHARLES E. HORN.

Through the wood I have wandered with joy and
with glee,
And dived 'neath the waves of *The deep, deep sea*,
I've watched the *Mild moonlight* so peacefully glide
Through *The Mermaids cave* lashed by silvery tide,
But though magic was there to make darkness
shine,
I listed no melody sweeter than thine!!!
The great god of music at Haydn's birth,
Adopted this envied and proud *Child of earth*;
“Hence,” he exclaimed, “I endow thee with more
“Than mortals before thee e'er dared to implore;
“But e'en tho' magic skill o'er thee shall reign,
“CHARLES HORN must be king o'er *Sweet melody's*
strain,
“A monarch and sire beyond my controul
“Has given him power to soften the soul,
“With his *Fairy vale bells* he will chase grief away,
“And surround him who will must be *Tonjourns gai*,
“Each chord may'st thou touch as pure as he,
“And the *Daughter of Love* shall live but for thee.”
Haydn 'tis true has won glory and fame,
But echo resounds with the spell of HORN's name.

Oh! what charm can be linked with sounds so
divine,
Round which woman's love, glory, fame and hope
twine?

After many roving years, unclouded o'er,
The wanderer greets his childhood's home once
more

And his *Highland Nora* with joy hopes again,
Her *Young Cavalier* may bring love in his train,
Even as the sun with dazzling bright ray,
Revives *The young rosebud* each opening day,
So thus may life's blessing shine ever on thee,
And Care whisper to thee oh! *Dream not of me!*
JANE FARMER.

[We wonder what Miss Jane Farmer will think
of the “Society of British Musicians,” who re-
jected her hero.—ED. M. W.]

CORRESPONDENCE.

THE SOCIETY OF BRITISH MUSICIANS.

To the Editor of the “Musical World.”

DEAR SIR,—Your remarks on the *doings* of the Society of British Musicians have completely astonished me. That such favouritism—mean influences and paltry jealousies should exist, where all *personal feelings ought to be superseded by a desire to carry out the professed object of the Society*, fills me with disgust, even more poignant than your able pen could express. If the interest and claims of the British Musician are dependant on the clique which appears to “rule the roast” in the affairs of this Society, there is I fear very little hope for him—but thanks to the “Musical World,” it has hitherto proved his best friend and champion.

I have always watched with very great interest the proceedings of the “Society of British Musicians,” but believe me Mr. Editor, after your exposure of the conduct of the majority of its members, I feel no further anxiety for its well being.

Believe me, dear Sir,
Faithfully yours,
C. D. H.

Bradford, York, Nov. 17.

DOMESTIC MUSIC FOR THE WEALTHY.

To the Editor of the “Musical World.”

SIR,—Both yourself and lamented predecessor opened your columns during last winter and spring with something more than cheerful willingness to my communications on the above subject. Each letter was given to the public without abridgement, without mutilation, and was generally accompanied by an Editor's blessing in the shape of a commendatory and applauding postscript. It is therefore in the spirit of cheerfulness that I resume my pen, believing that I am primarily addressing a friend and not a foe.

A dangerous illness, from which I am perhaps now in the second stage of recovery, has left me the subject of great weakness, but something more equal to a labour like the present, than that of professional duty in crowded assemblies. This I have been reluctantly compelled to forego during the past week, transferring it to the friendly hands of brother professors.

The subject of my former communications, and which I am now anxious to renew, is one I have very much at heart, which will, I think, be readily conceived from the labour and cost I have incurred in bringing it before the public for discussion. At the outset of the reintroduction of it to your pages, I wish to disabuse the minds of any and all, whether *smilers* or *frowners*, who may imagine that the matter is gone to sleep and forgotten, and that I have quietly folded my arms in the indolence, despair, or the splenetic mood of a defeated advocate. Greater misconceptions than these could scarcely be conceived. The question stands in the public mind just about where my sanguine anticipations suggested it would at this period; nay more, just about where my most sober judgement could have desired. I have not now to learn that the gourd which springs up in a night, often is formed to perish in a night. My pamphlet was published in July, my first care was to place it in the hands of the profession, (as the class it was most likely to interest in the highest degree) the leading members of the British aristocracy, and the public press. This I did regardless of labour and cost. A few of the profession eagerly rallied round me, and lent their cheerful aid in promoting its circulation; but here I cannot refrain from giving vent to a feeling of partial disappointment. A few did as I have described, while the body have left the abundant means of circulation at their disposal unworked; slow, and lethargic as usual in the perception of a cause and interest essentially their own. However I wish not to be diverted from the useful for anything that may be deemed querulous, and therefore will merely say on this head that those in whose hands I have placed it will do well to lend it for perusal to any of the great ones of the earth whose ear may be open to them.

On the subjects of the numerous letters I have received on the opinions and feelings elicited, and the notices of the public press, I will address you as early as health and leisure will permit, only observing in conclusion for the present, that I conceive the question to be in the *ruminating* stage: in other words, people are thinking of it.

A portion of seed is sown, more is to be added, whether those who look ultimately for a reaping time are to be disappointed, remains to be seen.

I am, Sir,

Your obedient servant,

HENRY J. BANISTER.

50, Burton Crescent, Tavistock Square.
November 20, 1843.

[We need hardly say how delighted we are to hear again from our talented and highly esteemed correspondent, and how anxious we shall be for his future communications.—ED. M. W.]

MR. JOHN BARNETT, MR. EDWARD JAMES LODER, AND MISS GOULD.

To the Editor of the "Musical World."

SIR,—Having read in your journal some controversy respecting Miss Gould, I feel it a duty to explain to you Miss Gould's musical position, as Mr. Barnett has claimed and disclaimed Miss Gould as a pupil. I think a brief statement of facts may set this business in a better train for the information of those interested.

I beg to state that Miss Gould's musical education commenced at a very early period of her life

under the superintendence of your humble servant, and Mr. J. Panormo (my late husband) to whom I had been myself an artied pupil. The demise of Mr. Panormo took place at Rochester, suddenly, and when we returned to London we were (by accident) located in the same house with Mr. Barnett, and Miss Gould received some valuable singing lessons of that gentleman, but from indisposition certainly did not profit by them; she has since taken instructions of Mr. E. J. Loder; but Miss Gould has been in extreme ill health these three years, or I have no doubt she would have greatly improved by the instruction of these highly talented gentlemen; but my own opinion is, that Miss Gould only requires health and her own application to make her all that can be desired as a vocalist, being in possession of the principal requisites, namely physical capacity and a musical education.

I beg to be, Sir,

Your very humble servant,

CAROLINE GOULD PANORMO.

40, Great Castle Street,
Regent Street.

["Too many cooks spoil the broth." Between the celebrated John Barnett and the super-celebrated composer of "My soul is sorely vexed," poor little Miss Gould appears to have made a nice mess of it.—ED. M. W.]

THE MUSICAL ANTIQUARIAN SOCIETY.

To the Editor of the "Musical World."

November 15, 1843.

MR. EDITOR.—I beg to say, that you have not correctly stated my conversation in your account of the late General Meeting of the above Society.

I asked Mr. Chappell, whether I was to understand from the Report, that the third and fourth years' subscriptions specified the number of members for the past year, and were now only 580?—to which he replied in the affirmative; I then observed, that with that number, the quantity of music received this year, was a much fairer proportion than we had had last year, and as far as I could judge, having just received Purcell's King Arthur, appeared satisfactory: but, I most unequivocally deny having ever uttered the words imputed to me, that "the total number" (of members) "was 736, of which 155 subscriptions were for past years," or that "I was fully satisfied with the expenditure of the Society."

The sense of this paragraph would lead to the inference, that the actual number of subscribers were 736, instead of 580; and how could I be fully satisfied with the expenditure? when I repeatedly urged a *saving* on the prime-cost of the paper of 4s. per ream, making a total on the year's publication of £50. The paper which I recommended was 27s. 6d. cash, per ream, every way equal to that used by the Antiquarian Society, which is charged 31s. 6d.; and for this reason, I requested to know of the Council, the price of paper, engraving, pewter-plates, and letter press, which Mr. Chappell thought proper to refuse, for I offered to prove, and I am always ready to do so, that by a more economical expenditure the council could have made a saving of at least £125 on the total, or two shillings and sixpence on each copy, and not of "two-pence" as Mr. Professor Taylor asserted; by this means we should have obtained more music.

Last year (1842) with a full subscription of £950, we only had 294 pages of music! a considerable less quantity than we were entitled to, according to the prospectus which promised that we should have from four to five hundred pages; and taking Mr. Chappell's assertion to be correct "that the Society is only charged *prime-cost*," a rule of three sum will prove that there exists an error in his statement, for instance—

This year, with a subscription of £580, we had 250 pages of music, last year with £950 subscriptions, we should have had 409 pages, but we only had 294, we were therefore minus 115 pages! What has become of the surplus money? involving a sum of £280!!! It has never been accounted for, either in the balance-sheet of last or this year, and is still due to the Society!!!

The following statement will show more clearly the accounts of both years.

1842 Members' subscriptions....	£950	0	0
Balance of last year.....	26	1	0
Sale of old pewter.....	19	17	6
	£995	18	6

Music pages to each member 294, Paper 92½ sheets, of which quantity 14½ are letter-press.

1843 Members' subscriptions....	£580	0	0
Balance of last year.....	31	10	0
	£611	10	0

Music pages to each member 250, paper 81½ sheets, of which quantity 15½ are letter press.

I could not enter into these minute calculations at the meeting, having only that evening received, as I before observed, Purcell's King Arthur, of 143 pages, but does not *this* statement prove most conclusively that, if Mr. Chappell only charged *prime cost* this year, he must, as he undertakes the responsibility, have *over charged* last year! Hence arises *dissatisfaction*, and not from any intention on my part "of causing dissensions," as Mr. Matthew Marshall has wrongfully accused me, and although that gentleman may be satisfied, I cannot allow so large a sum, "to slip through our fingers" by *mismanagement*, without raising my single voice against such an injustice.

As you have bestowed a good deal of space in reporting Mr. M. Marshall's remarks on "the disgust" which my observations were likely to produce, and which by the bye, I do not recollect so uncourteous a word being used, you might have been equally just in laying before your readers the extraordinary *manœuvre* resorted to by Mr. Chappell, in passing off a sheet of paper which he had procured of Messrs. Leppard and Smith, purporting to be of the same quality and value, as that which I recommended, and his challenging a comparison by his saying, "that he put it to the meeting whether that sheet, which he held in his hand, was not every way inferior to the paper used by the Society?"—He handed it over to Mr. Cock's the publisher, who at once pronounced it "inferior in quality, substance, and colour;" cheers followed this announcement, and Mr. Chappell was loudly applauded: as a matter of course this threw discredit on all my statements at the time; I did not think of looking at the sample produced, never doubting anything but "fair play," but, what was the fact? After the election of the Council for next year, I requested Mr. Chappell to let me examine the paper, and judge Mr. Editor my astonishment and indignation, at his acknowledging that that sheet of paper was only 25s. 6d. per ream (credit) and weight 31 lbs. and not of the quality and value he had led the meeting to believe, but, that paper, every way equal to the Antiquarian, weight 34lbs. would be 29s. per ream, or cash 27s. 6d.—the very point I had contended for all along: the identical sheet of paper is in my possession, and has the price written on it by Messrs. Leppard and Smith, and ought never to have been put in competition with the paper of the Antiquarian; I remarked to Mr. Cock's, the affair of the paper was all a mistake, and he answered that he thought the sample paper was brought there by me; and I found since, that many others were of the same opinion; immediately on discovering the imposition, I informed the Chairman, Mr. Goss, of the circumstance. Mr. Chappell endeavoured to explain, and taunted me

with not bringing to the meeting the paper which I recommended; if I had, I should not have produced a counterfeit as he did, how could he remove the impression which his deception had created?" I regret to say, that neither the Chairman who presided as Judge, or those who had been misled by the manoeuvre, took any notice of this extraordinary proceeding, and subsequent disclosure, but started it over, and passed on to concluding votes of thanks.

I should observe that Mr. Chappell also asserted, that the plates of one of the publications, were of a size 13 by 9, which would make them dearer, I requested to know, "which of the publications?" but, I was put down by cries of *order*, and could get no answer! it is fatal to the credit of any society to stifle enquiry; I have since, carefully measured all the ten published volumes, in the first the plates are 11 by 8, all the others are 12 by 84.

In conclusion, Mr. Editor, as regards my observations on the management of the funds of the Society which is a simple question of figures, and as the truth of money calculations are best arrived at by a regularly drawn balance sheet, I therefore suggest that the creditors of the M. A. Society should cause a clear statement of receipt and expenditure, and money balance in hand, supported by proper vouchers to be prepared without delay, and by such a candid and open document, which of course shall be accessible to every member, place the proceedings of this Society in that favourable view, which shall ensure its prosperity.

I now claim Mr. Editor that justice at your hands which the impartial public press is bound to show on the principle of "*audi alteram partem*" and request the favour of your inserting the letter of

Mr. Editor, Your obedient servant,

THOMAS ROVEDINO.

16, Osnaburgh Street, Regent's Park.

[We withhold not from Mr. Rovedino the "justice" he demands, though at the expense of sending nine out of ten of our readers to sleep. The matter discussed is prodigiously uninteresting to "the world at large," and we must confess (with all deference) that we find our correspondent "as tedious as a king" and his letter as dull as an essay by Lord William Lennox, or Albert Smith—Ed. M.W.]

ABBAY GLEE CLUB.

To the Editor of the "Musical World."

SIR,—In answer to the very liberal offer made by E. G. to the Abbey Glee Club in your last weeks World, I beg to say the next meeting will be held at Herbert's Hotel, Bridge Street, Westminster, on Saturday evening next; and on the second and fourth Saturdays in each month throughout the year, at eight o'clock precisely, where the presence of your correspondent would be esteemed an honor, and also every information given as to the manner in which his liberality would be accepted,

Remaining Sir, Your's obediently,

H. R. W.

The members desire me to express their gratitude to you for the kind manner in which you have from time to time noticed their humble efforts in your excellent publication.

Your's, &c., H. R. WILLIAMSON.
Park Street, Oxford Street,

A WORD OR TWO ON THE BOEHM FLUTE.

To the Editor of the "Musical World."

42, Hart Street, Bloomsbury Square.
Oct. 31, 1843.

SIR.—As public attention has been called to the flute invented by T. Boehm, I am induced, for the sake of the amateurs practising this delightful instrument, to make known the following particu-

lars. T. Boehm's flute first appeared about fourteen years ago, at Covent Garden Theatre, on which the inventor played his variations on the Swiss Boy. Messrs. Geroch and Wolfe, Cornhill, manufactured the flutes, but were not successful in persuading the public to change the flutes manufactured by Clementi of Cheapside, called "C. Nicholson's improved." The Boehm flute since that period has not been heard of, Mr. Nicholson, at the time it first appeared, did not speak of it as deserving any particular attention more than any other German flute, which is known to almost every amateur to be in its tone extremely thin and out of tune, the only difference being, that the system of fingering was entirely changed and complicated, and did not possess the qualities of the English manufactured flutes. Amateurs will, I trust, be convinced by the following facts, that neither in England, France, nor Germany, is the Boehm flute patronized. In Germany, the celebrated Herr Frisch, whose performances for execution, when in London, astonished the professors and amateurs, does not play upon the Boehm flute, nor does his gifted countryman, Saust, nor do the celebrated Drouet and Toulou, flautists to the king of France, play upon the Boehm flute. In England, neither does Ribas nor De Folly, flautists at the Italian Opera House, play upon the Boehm flute. These facts do not speak much in favour of the flute that is said to surpass all others. The public are informed that half a dozen French composers (not flute players) have given their opinion in favour of it, but it is not said who performed upon it, in order to obtain their opinion—certainly not their first flautists; I cannot, therefore, place much faith on their judgment, except when they say "on their old flutes there are not two notes which appear to belong to the same family." I agree with them, for French and German flutes are the most imperfect instruments manufactured. The celebrated Nicholson and his father did more for the flute playing community than all the professors in Europe. What professor can say there were not two notes belonging to the same family when Nicholson played? Mr. James, in his word or two on the flute, thus speaks of him:—"The tone which Mr. Nicholson produces on the flute is, perhaps, the most extraordinary thing that he does. It is not only clear, metallic, and brilliant, but it possesses a volume that is almost incredible; and this, too, be it observed, in the very lowest notes of the instrument. The similarity between his tone and that of an organ is very striking; and the amazing command which this of itself gives over his instrument is astonishing. He is also, perhaps, better acquainted with the delicacies of the instrument than any other performer; his shakes are in general regular, brilliant, and effective, and possess the rare quality (which is not the least of their beauties) of being perfectly in tune, also the effect of his chromatic ascension of the scale. It is a complete rush, like the torrent of a waterfall, and, to the ear, is almost overwhelming and irresistible. His adagios are full of fervour and feeling—for the truest test of a performer's talent is in a slow movement." After such facts, I need scarcely say, that no amateur will adopt a Boehm flute; for who has not heard the exquisite performances of Mr. Richardson on a Nicholson flute. Can any impartial person speak one word disparagingly of his tone or execution, or will he venture to say there are not two of his notes which appear to belong to the same family? the idea is preposterous. I shall dismiss the subject, relying on your kindness to give insertion to this letter, in the hope that amateurs will long continue to appreciate the beauties of the celebrated C. Nicholson's flute, which is, and has always been, the admiration of all the first-rate flautists.

I have the honour to be, Sir,

Your very obedient Servant,

W. C. HODGKINSON, Professor of the Flute.

ANOTHER WORD ON CHANTING.

To the Editor of the "Musical World."

SIR,—The zeal which your talented correspondent, Mr. Flowers, has shown for music as an art, must recommend him to the respect of all true lovers of it; and Mr. F. has thereby raised himself to a position which renders any doctrine emanating from him entitled to the gravest consideration, but for the same reasons dangerous, if not sound, by virtue of the authority whence it proceeds.

As he has invited the opinions of any professors of music, who may differ from him in his estimate of the manner in which the words of the Psalms should be chanted, I am induced to offer the following remarks on the second point in his letter, viz.—what he terms the indiscriminate, with which words are crammed in at the end of each section of the chant. In the first place, I think it will be admitted by all, that music is intended, when wedded to words, to assist and enhance the senses and thereby the effect of the composition. If this be expected in a secular work, how much more imperative is it when applied to the service of the church? What would be thought of a clergyman who, in reading the "Magnificat," should lay a stress on each syllable alike of the following? "The low-li-ness of his hand-mai-den." Can anything be more absurd than the emphasis on the syllable *den*? And yet this would be the inevitable result of the method Mr. Flowers recommends, when he says, "should there happen to be a word or syllable for a note, it would be in better taste to give either of them the value of the note or melody in preference to cramming syllables together." Again, the Venite, or Psalm 95. "And kneel before the Lord our Ma-ker," as it is sung in some churches, is most barbarous, whether considered in a musical or prosodial light. Now, although an "established usage sanctions an absurdity," yet I think the method employed in our cathedrals entitled to some attention. If either regularity or sense must be destroyed by chanting, by all means retain the latter at the expense of the former, but do not render the church service an outrage on the language we worship in. I, for one, am so partial to the "established usage" (albeit not general, as we can testify in this place), that I am far from thinking the irregular distribution of the words a defect, as it rids the service of that mechanical sing-song style, which is more adapted for the votaries of Bacchus than the worship of God.

With respect to the project of reducing the rules of chanting to some fixed principles, I very much fear such a scheme is impracticable—the only rule being the preservation of the proper accent or emphasis of the words. Should Mr. Flowers succeed in laying down maxims that would ensure this, and at the same time, an universal method, he would, indeed, benefit the church service, and render that most delightful part of it an easy duty. Apologizing for trespassing so much on your valuable space,—Believe me, your obedient servant,
Dorchester, Dorset,
Nov. 13th 1843.

F. W. SMITH.

Provincial.

BATH HARMONIC SOCIETY.—On Friday evening, the Society gave its first public Concert, or, as it is more appropriately termed, Ladies Night, the members on those occasions being honoured by the presence of the fair, and cheered by the smiles of beauty. The attendance of the ladies on this occasion was very numerous, and the *coup d'œil* was striking and elegant. The performance was under the direction of Mr. Bianchi Taylor, Mr. Robbins presiding at the pianoforte. The members, professional and non-professional, exerted themselves to the utmost, and the whole affair passed off as desirably as the warmest friend of the Society could wish. Among those por-

tions of the entertainment which met with most approbation we may mention the following:—Webbe's glee, "When winds breathe soft;" Balfie's quartet "Lo, the early beam of morning;" B. Taylor's glee, "Wine! wine! wine!" Sir H. B. Bishop's, "Though he be now a grey, grey Friar;" and the glee by Jackson, "Where the bee sucks." We should also mention Dr. Crotch's duet "Such the faint echo of departed praise" delightfully sung by Miss Patton and Mr. B. Taylor. A trio, by Misses Maycock, Moore, and Patton, was among the *encores* of the evening. The principal solos were sung by Miss Maycock, Master Blake, and Mr. Millar. Miss Maycock, to a voice of much compass and rich quality, adds knowledge and talent. Mr. Millar maintained the high place in public estimation he has already obtained, and added greatly to the effectiveness of this pleasing entertainment.

CROYDON.

From a Correspondent.

Miss Dolby and Mr. John Parry gave a concert at the Literary Institution, Croydon, on Monday evening, which was crowded to excess. A variety of popular songs, duets, &c., were interpreted by Miss Dolby, Miss Towers, and Miss Poole, Mr. Hobbs and Mr. John Parry. The latter, who presided at the piano-forte, was twice encored; and Miss Dolby was called upon to repeat, "Where the bee sucks." Miss Poole was encored in "I'll speak of thee," and substituted "Wapping old stairs." The three ladies were loudly applauded in "My, lady, the countess," which was also repeated; and Mr. Hobbs received a similar compliment in a new song of his own. Miss Orger gave a piano-forte fantasia by Kalkbrenner very brilliantly, and Mr. Carte delighted every body by his performance of "the Huntsman's Chorus," with variations, on the Boehm flute. Nothing could have possibly gone off better than the entire concert.

[It is against our habit to notice concerts which take place within the environs of the metropolis, unless we have been favoured with tickets, but as the above was sent us by a kind correspondent to whom we have been indebted, on various occasions, for much valuable information, we are induced to overlook the want of politeness of the concert givers out of consideration to him.—Ed. M. W.]

MANCHESTER CHORAL SOCIETY.

THE concert on Thursday night was rendered more than usually attractive, by the performance, for the first time in Manchester, of the greater part of Handel's "Deborah." "O blast them with thy tremendous brow," "Despair all around them," "O Baal, monarch of the skies," and the closing double chorus, "Let our glad songs," were given in magnificent style. The principal solo parts were sustained by Miss Hardman, Mrs. Birch, Mrs. Winterbottom, Mr. Walton, Mr. Heelis, Mr. Sheldrick, and Mr. James Isherwood. The latter gentleman surprised and gratified us, by his great improvement. His execution of the beautiful air "Tears such as tender fathers shed," was creditable to his abilities, calling forth a well-deserved encore. The concert altogether was of a first-rate character, and gave general satisfaction to a crowded audience.

LIVERPOOL FESTIVAL CHORAL SOCIETY.

THIS society gave its twenty-first quarterly performance on Tuesday evening last, at the Music Hall, Bold-street, on which occasion was performed, for the first time in this town, "Beethoven's Mass in C," the 97th Psalm, composed by Dr. Crotch, a "Cantata of Mozart's," &c., which gave great satisfaction to a crowded and highly respectable audience. The principal singers were

Miss Leach (Manchester), Miss Holden, Messrs. Kay, Evans, Davies, and Armstrong. After Beethoven's overture to the "Prometheus," came a chorus of Himmel's—"Hark, Death" which was most admirably performed. The piano part, "Children Lovers," &c. had a most beautiful effect. Dr. Crotch's psalm followed, a quintet in this, "O, ye that love the Lord," was excellently given by Misses Leach and Holden, and Messrs. Holden, jun., Evans and Davies. Mozart's cantata had full justice done it by the chorus. Mr. Evans sang the solo "Enter into His Gates" in a style much surpassing anything he has formerly done in the society. The second part consisted entirely of Beethoven's service in C. We cannot pass over the quartet and chorus "Benedictus qui Venit," sung by Miss Leach, and Messrs. Kay, Evans, and Armstrong. The chorus was subdued, and indeed, throughout the whole performance, the attention to the pianos and *fortes* was more pointed than is generally the case. Mr. Z. Hermann led the band, Mr. Richardson presided at the organ, and Mr. George Holden conducted.

LIVERPOOL PHILHARMONIC SOCIETY.

The fourth and concluding full dress concert of the present season was given last night at the Collegiate Institution, and was as numerously and as fashionably attended as the preceding one.

The following was the programme:—

Part I.—Overture, "Le Nozze di Figaro," Mozart; Song, (Tempest) Miss Rainforth, Purcell; "Come unto these yellow sands." Song, (Tempest) Miss Maria B. Hawes, Purcell; "Full fathom five thy father lies." Song, (Tempest) Miss Rainforth, Lisle; "O bid your faithful Ariel fly." Song, "Dermot astore," Mr. Bennett, Crouch. Aria, (Il Barbiere di Siviglia) Mr. Weiss, Rossini; "I a calunnia e un venticello." Song, Miss Maria B. Hawes, Maria B. Hawes, "O chide me not, my mother." Trio, (Ricciardo e Zoraide), Miss Rainforth, Miss Maria B. Hawes and Mr. Bennett, Rossini. Serenade e Barcarole, (Don Pasquale) Mr. Bennett and Chorus, Donizetti; "Com' e gentil la notte a mezzo April." Song, "Auld Robin Gray," Miss Rainforth. Triumphant March and Chorus, J. Z. Herrman; "Hear the jubilee, hear! hear!"

Part II.—Overture, "Faust," Lindpainter; (First time in Liverpool.) Duetto, (Vestale) Miss Rainforth and Miss Maria B. Hawes, Mercadante. "Di conforto un raggio solo." Madrigal, "Smile not, fair Amarillis," Pizzoni. Song, (Tempest) Miss Rainforth, Dr. Arne; "Where the bee sucks, there lurk I." Quartette, Miss Rainforth, Miss Maria B. Hawes, Mr. Bennett, and Mr. Weiss, Costa; "Ecco quel fiero istante," Song, (La Sonnambula) Mr. Weiss, Bellini. "As I view these scenes so charming." Glee, "When winds breathe soft," Miss Rainforth, Miss Maria B. Hawes, Mr. Bennett, Mr. Armstrong, and Mr. Weiss, Webbe. Song, "The Minstrel Boy," Miss Maria B. Hawes, Stevenson. Duet, Messrs. Bennett and Weiss, T. Cooke.

Miss Rainforth the Prima Donna of the evening, and one of the sweetest of English singers, was in admirable voice, and Miss Hawes, Messrs Bennett, Weiss and Armstrong well sustained their reputations. The Triumphant March and Chorus, by Mr. J. Z. Hermann, was greatly and deservedly admired. On the whole this concert was one of the best of the season.

GLASGOW, NOV. 21st.

THE Saturday evening concerts in the City Hall have been resumed for the winter with every prospect of continued success. Last Saturday, the spacious Hall was crowded in every part, and the quality of the entertainments was such as to justify the anticipations of enjoyment which had drawn so numerous an auditory together. There must have been nearly three thousand persons present;

and the performances, generally speaking, elicited cordial approbation. Mrs. Bushe was honoured with an especial greeting, as an old and esteemed favourite. We never heard her in better voice, and most of her songs were encored. Among the new claimants for popularity were Mr. and Mrs. Stephens, the former a clever performer on the violin, the latter a very animated and effective vocalist. Both were loudly applauded, and are likely to become favourites.

SOUTHAMPTON, Friday, Nov. 10,

CHORAL HARMONIC SOCIETY.—The fifth Concert of this Society took place at the Royal Victoria Rooms, on Tuesday evening last, when Miss Rafter, Mrs. C. Horn, Mr. C. Horn, Mr. Rafter, Mr. Gilbeigh and Mr. Taffy Thomas, the leader, liberally volunteered their services, which brought a fuller room than when they paid Miss Birch and Miss Dolby thirty pounds for one night! The selections were exclusively sacred music: the vocalists exerted themselves, as well as the performers, to their utmost, and the whole of the solos and choruses went off extremely well.

THE SOUTHAMPTON THEATRE.—On Saturday last the second Opera for the season was produced, "Fra Diavolo"; and, as in the case of the "Sonnambula," enthusiastically received. Miss Rafter, as Zerlina, was charming in her acting, and in fine voice. Mr. Rafter, as Lorenzo, appeared to great advantage. At the fall of the curtain Miss Rafter, Mr. C. Horn (Fra Diavolo) and Mr. Rafter were called for, and the little interlude of the bouquets followed.

November 13.

On Monday night, "The Merchant of Venice" was produced here, to a crowded and fashionable audience. The part of Jessica was performed by Miss Halkett Rafter, who introduced Bishop's "Lo! here the gentle Lark," which was encored. Mr. Targett's flute accompaniment was much admired. The play was succeeded by the last scene of the "Sonnambula" in which the young vocalist received the unqualified approbation of the house. Dr. Arne's *Artaxerxes* was produced on Saturday, Miss Rafter being the *Mandane*, and her brother the *Artabanes*. Miss Rafter's reception also at Winchester is spoken of in the highest terms by all the local prints; an invitation has been dispatched to her from the metropolis, with which, however, her renewed engagement with Mr. Abington does not yet enable her to comply.

GUILDFORD.

THE Choral Society of this town, commenced their evening concerts for this (their third) season, under the direction of Mr. Lemare, on Wednesday evening, 8th inst. Since the last year's performances, the list of subscribers has much increased, and the price of admission to non-subscribers is doubled. An over crowded room on this occasion shewed, further, the prosperous state of the musical cause, and most heartily do we wish that it may long enjoy the encouragement that the strenuous efforts made in its behalf, should ever command. The programme for the evening consisted of anthems and oratorio music, the former being introduced with a view to forward the cause of reformation in our church services. Miss Cubitt sang the solos in Marcello's, "O Lord our Governor," in Mr. Lemare's "Coronation Anthem," and in Kent's, "Hear my Prayer," being joined in the latter by Master A. Lemare. The choir (which consisted of about forty performers), rendered "Blessed be Thou," by the same author, and "In Jewry is God known" by Clarke, very effectively. In the second part were introduced "The mavelous works," from the *Creation*; "Eve's Lamentation," and "The multitude of Angels" from King's "Intercession": in the former, Miss Cubitt was deservedly applauded, and the chorus was

an animated performance. Handel's "Holy Holy," by Miss Cubitt, was followed by the chorus "How excellent," from *Saul*, and the audience gave strong manifestations of their delight. Mr. F. H. Lemare, organist of the society, presided as on former occasions, and gave an introductory performance on that instrument, from the *Stabat Mater*. The rock harmonicon was introduced by Mr. Lemare's request, at this concert, as Mr. Lemare announced that the next concert would take place before Christmas from the works of Handel.

READING, NOV. 4.

MR. VENUA'S CONCERTS.—It gives us pleasure to record the success of these entertainments at Maidenhead and Reading, on Saturday last. The Town Hall of Maidenhead was crowded to excess in the morning, by the nobility and gentry of the vicinity, and in the evening, the large and handsome room of the new public building, in London Street, was also fully attended by the most influential families of the town and neighbourhood. The entertainment commenced with "Hark 'tis the Indian drum," by Miss S. Novello, Miss E. Lucombe, and Mr. J. Parry; the song "Gentle Goddess" (from *Norma*), gave Miss Lucombe opportunity for the display of her vocal capabilities. The song "Rapture fills my joyous heart," by Miss S. Novello, gave great satisfaction. The duet "For the sake of these I pray thee," was deservedly applauded. The performances of Sivi must be heard to be appreciated; we would observe, though, that Ernst's "*Variations sur le Carnaval de Venise*," was, to our mind, the master-piece of the evening. John Parry sang "The Accomplished Young Lady," at the close of the first part, but "the Sleeping Beauty," was decidedly his best effort. The second part comprised a quartet by the Misses Novello and Lucombe, Messrs. Parry and Gallinari Rubini, well executed; the latter gentleman manifested great skill in his piano-forte accompaniments.

BURY ST. EDMONDS, NOV. 20.

MR. J. W. REEVE gave his First Classical Chamber Concert, (D'Invitation) on Saturday morning at the Concert Room, Market Hill. The following programme was performed greatly to the satisfaction of all present.

Trio—(in E flat) Pianoforte, Violin and Viola, Messrs. J. W. and D. J. Reeve, Mozart.—Song "Anguish," Miss H. Reeve, Schubert.—Recit. and Air, "So shall the Lute and Harp," Miss H. Reeve, Handel.—Sonata, (in G major) Pianoforte and Violin, Messrs. J. W. and D. Reeve, Beethoven.—Song, "To Chloe in sickness" Miss H. Reeve, W. Sterndale Bennett.—Serenade, on favourite subjects by Mozart, Cherubini, Haydn, &c. for pianoforte, violin, viola, and violoncello; Messrs. J. W. and D. J. Reeve, and Mr. W. Nunn, arranged by Hummel and Moscheles.—Song, "Oh! say, fond Shepherd," Miss H. Reeve, Violin obligato, Mr. D. Reeve, Spohr.—Third Concerto, (Concert Stück) pianoforte, Mr. J. W. Reeve, Weber. Mr. Sterndale Bennett's canzonet was charmingly sung and greatly admired. Mr. Reeve's pianoforte playing was of the best order.

DUBLIN.

M. DE WITTE'S CONCERT, (from a correspondent.) The musical world of Dublin enjoyed a treat on Thursday evening last, at the Concert given in the Rotunda, by M. De Witte, Harpist to the Imperial Court of Russia. This gentleman is son of the celebrated General De Witte, and a native of Moscow. Those who have heard him have pronounced him the first Harpist of the day. A duet, composed by M. De Witte, and performed by Senor Golfin and himself on the harp and piano, received great applause. The Misses Smith executed their part of the performance with

effect, and were well received. The splendid instrument on which M. De Witte performed is one of the newly improved gothic harps, with the entire additional notes, manufactured by Mr. S. P. Erard, manufacturer of Harps to Her Majesty and to the king of the French.

November, 25.

NATIONAL MUSIC OF IRELAND.—On Monday evening Mr. White gave his first illustrations of the National Music of Ireland in the Rotunda. The audience was numerous and fashionable, and appeared to take great interest in the several legends and historical anecdotes with which the lecturer enlivened his subject. In singing the melodies selected for illustration, he was ably assisted by the Misses Smith. Banim's simple and beautiful ballad to the air of "Savourneen Deelish," as sung by Miss Smith, was encored. "Rich and Rare," by the Misses Smith and Mr. White was also deservedly encored. Mr. White himself sang "Nora Creina" and "The Minstrel Boy" with judgment and feeling, which in spite of the narrow compass of his voice, made a most favourable impression.—"The Dear Irish Boy," as sung by Miss Julia Smith, was the gem of the evening. We earnestly recommend the public to continue that patronage to the accomplished lecturer, which he so eminently deserves.

MISCELLANEOUS.

LABLACHE and family are at Naples. They go to Paris at the end of December. *Le gros chanteur* has had a fall from his carriage, which, luckily, however, produced no ill results. His son, Nicholai, did not get off so easily, but received sundry ugly bruises on the visage.

BENEDICT'S OPERA will be immediately put in a train for representation at Drury Lane, so as to be brought out when "The Bohemian Girl" begins to get out of breath, after a long run!

MUSICAL DOINGS.—The Melodists' Club will hold its first meeting this day, at the Freemasons' Tavern; and Miss Dolby and Mr. John Parry's concert at Highgate, will take place in the evening. To-morrow, a concert is announced at the Western Institution, Leicester Square; and the "British Musicians" will hold their fifth meeting. Monday, Mr. Wright, senior, will give his annual concert at Brighton, for which, Miss Marshall, Miss M. B. Hawes, Mr. Machin, Mr. Manvers, and Mr. John Parry, are engaged; with Mr. and Madame Oury, W. T. Wright, and Mr. Haussmann, as instrumentalists. On Wednesday, Madame Dulcken advertises her second *soirée*; and on Thursday morning, Mr. John Parry his annual concert at Blackheath; so that crotchets and quavers will be in great requisition for the next eight days.

THE COUNTESS GIGLIUCCI (Clara Novello that was) and her *caro sposo* are gone to Paris, from whence they will proceed to Naples, where they intend to pass the winter. This lady is the fourth warbler who has married a titled spouse within these few years. The other three are, Miss Stephens (Countess of Essex), Miss Foote (Countess of Harrington), and Miss Bolton (Lady Thur-

low). Two clever actresses in former years, namely, Miss Farren and Miss Brunton, married Lords Derby and Craven. Miss O'Neil married well (Sir W. Beacher), and so did that delightful singer and actress, Miss M. Tree, now Mrs. Bradshaw. We should recommend every lady vocalist to set her cap at a duke or a *plum* (nothing less); never mind *age* or *imbecility*—a carriage, a title, and a dish of turtle soup, make up for all other deficiencies.

MR. BRAHAM'S CONCERTS.—We had great pleasure in attending the fifth concert of this unrivalled vocalist, on Tuesday night, in the Hanover Square Rooms. Being compelled to assist at the second performance of Mr. Balfe's opera, we unfortunately arrived late. As we entered Mr. Jarrett was performing, in his own unrivalled style of excellence, a solo on the horn, which was much, and deservedly applauded. After this, Mr. Braham took his seat at the piano, and sang, as no one else even now can sing it, the fine declamatory aria from Samson, "Total eclipse." Mr. Braham accompanied himself, and his entire conception and execution of the song formed one of the greatest vocal treats we have enjoyed for many a day. The audience seemed fully to appreciate this lofty effort of art, and applauded their old and unequalled favourite as warmly as his greatest admirers could have desired. We were delighted with Mr. Charles Braham, who sang a tenor air of Bellini, with chaste feeling and expression, and no less so with Mr. Hamilton Braham, (whose voice is a delicious baritone) in Keller's "Land of my dearest," which was encored. It gave us the liveliest satisfaction to behold the numerous and attentive audience which had rallied round the greatest of English singers, on whose powers years and misfortunes seem to make little or no impression. That he may continue and prosper, and finally reinstate himself in his former affluence, is our earnest and hearty wish. Such a man as Braham is far more deserving of a pension from government, than many on whom such favours have been bestowed. Will he ever get one?

HECTOR BERLIOZ gave a concert in Paris, at the Conservatoire, last week, to an immense assembly of artists and amateurs. His symphony *Harold*, his overture to *King Lear*, his *Queen Mab*, (*scherzo* from the *Romeo* symphony), a trio from *Benvenuto Cellini*, a violin romance, and portions of his *Funeral symphony*, were performed. The orchestra was superb, the singers (including Duprez) excellent, and the applause tumultuous. Are we to have Berlioz this year at the Philharmonic?

THE FIRST MEETING of the "Contrapuntists' Society" took place on Monday evening, at the residence of Mr. Flowers, its projector. The Society was formed, and certain Resolutions passed, the particulars of which may be seen in our advertisement sheet.

ISLINGTON CONCERTS.—These pleasant entertainments commence on the 4th of December, under the direction of Mr. Willy. The band, and vocal department will be as efficient as of old. Mr. Severn will conduct.

THALBERG is at Naples, where he has announced a Concert for the benefit of the poor.

MAD. DULCKEN'S SOIREE'S MUSICALES.—The first of these agreeable entertainments came off on Wednesday evening week, when the following programme was admirably performed by the fair and talented pianist and her companion artists.

Part I.—Quartet (C No. 6), Messrs. Willy, Goffie, Ella, and Lucas, Mozart.—Aria, "On every tree," Mr. Manvers, Schubert.—New Duo, Pianoforte and Violoncello, Madame Dulcken and Mr. Lucas, Mendelssohn.—Aria, "Ocean, thou mighty monster," Miss Rainforth (Oberon) Weber.—Grand Sonata in D minor, Pianoforte Solo, Madame Dulcken, Weber. Song, "The accomplished young lady," Mr. John Parry, Parry.

Part II.—Septuor for Pianoforte; Allegro con spirito; Minuetto Scherzo; Andante con Variazioni. Finale Vivace. Viola, flute, hautbois, horn, violoncello, and double bass, Mad. Dulcken, Messrs. Loder, Ribas, Grattan Cooke, Jarrett, Lucas, and Dragonetti, Hummel.—Aria, "Il mio tesoro in tanto," Mr. Manvers, Mozart.—Descriptive Scene, "The sleeping beauty," a romantic improbability of the Fairy Chronicles, Mr. John Parry. Conductor, Mr. Moscheles.

THE DATES of the Philharmonic concerts for the ensuing season, are March 25, April 15, and 29, May 13 and 27, June 10 and 24, July 8. A season abounding in novelties is anticipated.

THE KING OF HANOVER will give a prize of £50 in the course of the ensuing season, for the best vocal composition in parts, by the professional members of the Catch Club, of which his Majesty is one of the oldest subscribers.

MR. WILSON has had the honour to sing several of his popular Scottish songs, at Burton Constable, the seat of Lady Constable, in the presence of the Duc de Bordeaux, and a select circle. Mr. Wilson's entertainment attracts crowded audiences wherever he gives it; after he completes his tour through the northern counties, he will pay Scotland a visit.

A MADAME CASTELLAN, from Mexico, has met with immense success in the United States. She gave two concerts in Boston, and cleared nearly £300 per night. Her talent, however, appears to be over-rated. Although her compass is great, and her voice of great power, nevertheless, her style is defective in finish. In New York, she is called a second Malibran! It is her intention to come to England.

MR. E. J. LODER, Mr. S. Nelson and Mr. Robert Barnett, were elected associates of the Philharmonic, at the last general meeting.

BALFE has disposed of the music of his new opera, "The Bohemian Girl," to Messrs. Chappell for £400, and the latter have given Bunn £100 for the libretto.

TWO NEW OPERAS by the prolific Donizetti, *Don Sebastien* (at the *Academie*), and *Maria de Rohan* (at the *Italiens*), have been produced last week with triumphant success. Balfé starts to-day for Paris, to officiate at the production of a new opera of his own at the *Opera Comique*.

Notice to Correspondents.

MR. CHARLES BARRATT received, with thanks. MR. C. CHAULIEU.—We politely thank our kind Subscriber, his request shall be attended to with much pleasure.

MR. C. K. (*Carlotto Grisi*). Beautiful Blue. MR. F. SECOND received with thanks. MR. ROHLFF is kindly thanked, we hope our correspondent's request was found to be attended to as he wished.

MR. FRASER.—In consequence of an oversight of the Printer, the notice of this clever gentleman's entertainments was unfortunately omitted, but a more minute detail shall appear in our next.

OUR REVIEW is unavoidably postponed till next week.

LIST OF NEW PUBLICATIONS.

F. Bozen, Ahasuerus, Bass Song	Ewer and Co.
Kalliwoda, Grand Galoppe, Piano-forte, op. 127, No. 1	Ditto.
Waltz, do. do. No. 2	Ditto.
L. Jansa, 6 Duos, 2 Violins, op. 64	Ditto.

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THE

CONTRAPUNTISTS' SOCIETY.

At a Meeting of Professors of Music, held at the residence of G. F. Flowers, Esq., Mus. Bac. Oxon, No. 3, Keppel Street, Russell Square, on Monday evening, the 27th of November, 1840, Mr. G. F. Flowers, in the Chair, the following Resolutions were unanimously agreed to.

1. Proposed by Mr. Charles E. Stephens, seconded by Mr. H. Graves, and carried unanimously—"That a Society be formed, bearing the name of 'The Contrapuntists' Society.'"

2. Proposed by Mr. J. W. Davison, seconded by Mr. W. Aspull, and carried unanimously—"That the Exercise to be performed by Candidates for admission into the Society, be the composition of an *ALLA CAPPELLA FUGUE*, in not less than four parts, and of, at least, Eighty bars in length; the subject of which shall consist of not less than three bars or more than five, to be heard entire, in one part or another, throughout the fugue."

3. Proposed by Mr. H. Graves, seconded by Mr. J. Wass, and carried unanimously—"That a meeting of candidates take place this day six weeks, (Monday, January 7th, 1841), at No. 3, Keppel-street, at Eight o'clock in the evening."

4. Proposed by Mr. J. W. Davison, seconded by Mr. G. A. Macfarren, and carried unanimously—"That any professor, bringing with him at that meeting, a fugue of his composition, written according to the resolution which involves the test of admission, shall be constituted a member of the Contrapuntists' Society."

5. Proposed by Mr. G. A. Macfarren, seconded by Mr. J. Wass, and carried unanimously—"That the thanks of this meeting be given to Mr. G. F. Flowers, for his great exertions in the formation of 'THE CONTRAPUNTISTS' SOCIETY,' and that he be requested to hold the offices of Treasurer and Secretary, until the ensuing meeting."

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HIBERNIAN.—1. Savourneen Deelish; 2. Love's Young Dream; 3. Fly not yet (or Planxy Kelly); 4. The Young May Moon; 5. The Legacy; 6. Evelyn's Bower; 7. My lodging is on the cold ground; 8. Garry Owen; 9. Kate Kearney; 10. The Sprig of Shillelagh; 11. The Irish Washerwoman; 12. The Last Rose of Summer.

CALEDONIAN.—1. We're a Noddin; 2. Soldier Laddie; 3. Roy's Wife; 4. Ye banks and braes; 5. Auld Lang Syne; 6. Charlie is my darling; 7. Blue Bells of Scotland; 8. My love, she's but a lassie yet; 9. The Lass o' Gowrie; 10. Over the water to Charlie; 11. The Campbells are comin'; 12. A Highland Lad.

(To be continued.)

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